S2 WRMC
WRMC handbooks, files
1997

Folder 7

contact: Valerie Peters ☐4281 X6659.

"Womens Voices" plays exclusively women's music from several genres, including blues, folk, country and rock artists. The show also features short readings at 4:30 on both Tuesdays and Thursdays. Announcements are made ~~about~~ concerning gender issues and concert information on ~~the~~ campus and in the New England Area.

DJ / Play Schedule

	Tuesday		Thursday
3-4	Andy Gardner (rock/~~folk~~)	3-4	Katherine Beckman (blues)
4-5	Valerie Peters Rayda Krell (blues)	4-5	Blair Orfall Valerie Peters (rock)
4:30	reading	4:30	reading
5-6	Christine Gresser Brooke Feder (folk/rock)	5-6	Elaine Bowdish (rock)

WRMC

STATION

HANDBOOK

2/96

Introduction

The WRMC Operations Manual is intended for two things: to give all personnel a clearer idea of how the station functions and to serve as a reference guide or way of teaching what others have learned over the years.

WRMC offers the Champlain Valley a wide variety of entertainment and information, stressing programming that is unavailable elsewhere in the area. WRMC provides alternative programming to our listening audience, and also prepares students for potential careers in the entertainment industry. WRMC is a member of the National Federation of Community Broadcasters and the Intercollegiate Broadcast System. WRMC is owned and operated by the Middlebury College Radio Service.

The worth of this guide depends on comments and suggestions from any and all of it users. Please offer any helpful criticism to the Station Manager.

We would like to thank Hugh Montgomery, Bob Peskin, Claire Ryan, and Chris Cahill, from whom we have transcribed or updated much of the following text.

This manual was updated again in August of 1995 by Howie Young following the installation of the AudioArts R-60 and rewiring of the broadcast and production studios.

Board of Directors and Staff

WRMC is run by students. Organization and action are necessary to maintain order and instigate a mutual feeling of purpose. The fourteen or so members of the Board of Directors are responsible for the overall operation of the facility. The Directors are elected to office by the previous Directors. Managers are appointed by the Director of each department, subject to approval from the board as a whole. Each term extends from January to December. Exceptions can be made whereby a person elected will serve only for one term, either spring or fall. The easiest way to understand how the station is run and to get the most from your WRMC experience is to go the weekly Board meetings, which are typically held in the station lounge at 5:00PM on Mondays.

WRMC's Constitution is the document that defines the bureaucracy of the operations of the station. Copies of the WRMC Constitution are located in the Business Office of the station.

The WRMC Facility

WRMC is comprised of a number of different rooms on the second floor of Proctor Hall. Each room and its functions are discussed separately here to allow for quick reference.

The Control Room

The Control Room is where the sound that one hears on the radio normally originates. In some instances, such as sport contests or acts of God, the signal originates from elsewhere. This room contains some of WRMC's most expensive equipment. For this reason, **smoking, food, and drink** are not allowed in the studio. If you must eat (in the case of a mealtime show), please eat in the lounge and **don't forget to clean up after yourself!!** Board members spend too much time cleaning other people's messes. Alcohol and other intoxicating substances are not allowed anywhere on the WRMC premises. This is not only part of the college alcohol policy, but it is FCC law. There will be no warnings issued if you or a friend are found intoxicated or with alcohol in the station -- you will be summarily dismissed. Common sense, good care, and a little consideration go a long way. Treat this equipment as if you bought it...because you did.

The following is an outline for the use of all the equipment in the studio:

AudioArts R-60 Broadcast Board

This is the unit that mixes all audio signals going to the transmitter, in house speakers, and studio speakers. The board is made up of a few different parts; the following terms will help you in learning the workings of this equipment:

-meterbridge- the top part of the board consisting of the program and audition meters, timer, cue speaker, and a set of six buttons that do absolutely nothing

-face- the flat surface area that faces upwards and holds the modules

-module- row of buttons and knobs that run vertically on the face; these are labeled by function- IN-60 (inputs), OM-60(output), CR-60(control room), and SC-60)studio control)

The board's many functions are easily mastered with a little time and trial and error. Here is the basic procedure for operation:

To Broadcast a CD, record, cart, etc.:

Choose the appropriate source (i.e. CD1, Cart 1, etc.) and find its corresponding input on the board. Starting near the meterbridge and working down the face, first choose either the A or B input for the given channel by pressing the input button (light off for A-input and light on for B.) Next go to the set of three buttons that make up the Assign group; they are labeled "PGM," "AUD," and "MONO." When the "PGM" or program button is lighted the source will be broadcast, and when the "AUD" or audition button is lighted it will feed the in-house audition channel. **NOTE**: Beware of which buttons are lighted; if only the audition button is on, the source will not go over the air. The Program and Audition lights may be on at the same time. The "MONO" button feeds a separate channel which goes to the phone module. Information about this function will be given on a need to know basis.

Finally, go all the way down to bottom set of large buttons marked "ON" and "OFF." Obviously, the "ON" button must be lighted for the channel to be processed. **BEWARE:** the "ON" button is also the start button for carts 1-3. Either before or after

turning the channel on, slide the volume fader to between the two dots on either side of the channel. Once the source begins playing you may need to adjust the volume, so keep an eye on the meters. Ideally, the meters should stay between 7 and 0 on the left, or black, side of the meter. When the needle goes well into the red part of the meter the signal is not loud, it is merely distortion; this is not only bad for the equipment, but you listeners will not appreciate it either.

To Preview/Cue an Album, CD, etc.

To preview or cue music while you are broadcasting another source first follow the above procedure and put the channel in audition ("AUD") while making sure the program ("PGM") light is off. Next go to the CR-60 module which is the vertical row of five buttons, three knobs, and a headphone jack and is positioned second from the right on the face of the board. Press the "AUD" button which will extinguish the "PGM" button and play the audition channel over the studio monitors. When finished with previewing, be sure to press the "PGM" light on the CR-60 module so that you may continue monitoring the program channel. To back-cue LP's see the section titled "Cueing."

Other Bells and Whistles on the Board

Besides the input modules (IN-60,) the board has three other modules. Going from left to right, these three consist of the OM-60, CR-60, and SC-60 modules. The OM-60, besides having all the little chips and wires that process the outgoing signal, contains the buttons for the timer located on the meter bridge. This timer is useful for keeping track of how long your breaks are, how long a song is, or seeing how long your partner can hold his/her breath before passing out.

The CR-60 module controls the signal that goes to the amplifier which drives the studio monitor speakers. There are five buttons which may be assigned to these speakers: "EXT1"- is connected to an antenna and will be the same signal that a listener would hear; "EXT2"- is connected to nothing; "PGM," "AUD," and "MONO" are for the corresponding inputs assigned the particular channel (e.g. "MONO" will monitor all inputs assigned to the mono channel.) Additionally, this module contains the headphone output and volume controls for the cue speaker (located on the meterbridge,) headphone, and speakers. **Note:** the monitor volume (blue knob labeled "CR") should stay at or near 6 to increase the longevity of the output sound quality.

Finally, the SC-60 module controls the signal to be heard on the speakers located in the news room on the other side of the glass in front of the board; these speakers are driven by the amplifier located under the CD players. This module works similarly to the CR-60 module. However, these speakers will cut out when the news room microphones are activated on the board. People who are using these microphones should monitor themselves via headphones plugged into the amplifier that is located on the large table. More on this room in the News Studio section.

Turntables

The two Technics MK-1200 turntables are fairly self-explanatory. However, there are several things to keep in mind. In order to get a song to start on command, you must learn a simple procedure called CUEING:

Cueing

Clean the record with the Discwasher provided in the studio. Start the record spinning, using the "START/STOP" button located on the lower left part of the turntable. Place the needle on the record, near the beginning of the cut you wish to play. When the opening notes are heard, press, "STOP," and stop the album by gently pressing the platter beneath it. Slowly turn the album backwards (i.e. **counterclockwise**) until you reach the

opening notes again. Then place your hand at approximately 10 o'clock on the platter and "rewind" the album about 1/3 of a turn.

Note: In the case of a live album (or a very dirty one), you should reverse the album an extra turn and fade it in using the pot. This will help prevent a miserable mix.

Preamplifiers

Underneath the turntables on the left portion of the studio are two turntable preamplifiers. These are the units that amplify the signal coming from the turntables to the point where they can be used by the main console. These units have been calibrated using sophisticated equipment. No one on the WRMC staff should adjust these. If you think there might be a problem with one, call the Engineering Director.

Electrovoice Microphone

Hanging above the console is a large microphone (MIC 1). This is what you speak into to put your voice over the air. The proper speaking distance from the mic is about 6". Speak slightly **across** the mic by angling it either down or to the side, to avoid airing your breath and supplemental vocal noises. The microphone holder is adjustable to the announcer's height.

Note 1: Proper mic technique involves turning on the mic (pressing "P") just before you are about to speak. When you are ready, turn up the pot to the two dots and check the meters while you speak. When you are finished speaking, turn down the pot and press "OFF." Turning the pot up and down prevents an ON/OFF click from being heard on the air.

Note 2: When speaking over the air, the studio doors must remain closed to keep the room soundproof.

Cart Machines

The cart are machines stacked next to the CD players, and use the 8-track looking cartridges found on the wall behind the players. These cartridges contain a loop of audio tape, of varying lengths, that contain legal ID's, bumps, PSA's, and other promotional material. The carts should be labeled with a title(s) and running time. Additionally, some are labeled with an out-cue (OC:) that gives the last sound or word in the message; this is to help the DJ to leave as little time between messages as possible.

To operate a cart machine, first put a cart into the slot so the label on the front is right-side-up. The "STOP" light should come on, unless the light is broken. You can now press "START" on the front of the machine or use the "ON" button for the respective channel to start the message. The cart will play through and stop when it reaches the end, which is the beginning of the next message. It is safe to remove a cart from the machine only when the yellow "STOP" light is blinking or the timer display has stopped. As a safety feature, the cart cannot be restarted after it reaches the end of the message. If you need to restart the message, press the "STOP" button, which will cause the light to stop blinking. **NEVER STOP A CART WHILE IT IS RUNNING!!** You will ruin the message for the next DJ.

Note: To avoid accidentally starting a cart in the middle of the message, press FAST FORWARD when you put the cart in the player. It will stop at the end/beginning. Press "STOP" to reset the machine and it will be ready to go.

Associated Press

The AP news feed is located on the computer in the small room between the record library and the broadcast studio. The stories are found under various menus that can be drawn up by highlighting the desired category or story and pressing the enter button. Printing and other instructions are found in the AP room.

Computemp Thermometer

On top of the rack with the CD players is WRMC's remote thermometer, which normally reads the outside temperature. Don't be fooled by the buttons on the front of it -- they don't work. Be satisfied with the goofy readings it sometimes offers.

Ampex Reel to Reel Machines

These reel-to-reels in the studio are used only occasionally. Still, they are expensive pieces of equipment and ought to be treated with respect. For information about these reel-to-reels, see the section for the Production room.

Moseley Remote Control System

Above the reel-to-reels is a unit marked TRC-15 REMOTE CONTROL SYSTEM. This is the unit that allows us to take the required tests of the transmitter (at least every three hours) and to control the transmitter operation. Instructions are posted on the bulletin board and are also outlined here. Whenever using this machine, follow instructions EXACTLY. Improper sequences will cause problems such as turning off the transmitter, boosting or lowering power outputs to illegal levels, etc. At the beginning of each person's show (or more often, according to the program logs), the announcer must perform tests on the equipment. The tests are basically simple but, as above, must be performed with care. TEST PROCEDURE IS AS FOLLOWS:

1. Press Cal (Calibrate) button on the upper left portion of the unit. Meter should read exactly zero. If it does not, adjust **ZERO SET** knob until it does.
2. Press and hold **RAISE** on lower right. Meter should read exactly 50, between the small arrows on top. If it does not, adjust **CALIBRATE** knob until it does.
3. Release **RAISE** button and make sure the meter reads zero. Repeat steps 1 and 2, if necessary.
4. Press 1 on the upper set of buttons. Take reading as a two digit number (generally 48, 49, 50, 51, or 52).
5. Press 2 on the upper set of buttons. Take reading as a one digit number (generally 7.0, 7.1, 7.2, 7.3 or 7.4). If either of these readings is outside the specified range, CALL THE ENGINEERING DIRECTOR OR ENGINEERING MANAGER IMMEDIATELY.
6. Press 3 on the upper set of buttons. Readings from both 1 and 2 must be entered on the transmitter log, located on the counter beneath the cart rack.

Although these tests might seem complicated at first, experience has shown that after several weeks, an announcer can do them in about 30 seconds.

Modulation Monitor

Located on the wall just below the Mosely Remote is a unit that contains many blinking lights and meters. This is a test unit that allows WRMC's consulting engineer to properly calibrate the transmitter. Announcers should be concerned with only three things; otherwise this unit should be left alone:

1. The power switch on the lower left corner should be on (without this the announcer cannot hear what is actually on the air).
2. The needles must be moving.
3. The small blue light marked "OK" should be on.

Transmitter On/Off Procedure

It's not very difficult, just follow the posted instructions. Anyone turning the transmitter on or off must notify the Station Manager or Program Director. "ONs and OFFs" must be logged in the Operations Log, located in the front of the Transmitter Log.

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Note 3: **When answering the phone, please say, "WRMC, may I help you?" or the equivalent. A majority of our calls come from record company reps and other people on whom this station depends. Be polite, take clear messages and put them on the office door.**

Getner Phone System

WRMC has the ability to broadcast telephone calls. The fidelity is not particularly high, but if you have a need to broadcast calls, contact the Station Manager or Program Director.

Windows/ Temperature Regulation

WRMC is fortunate enough to have a fairly decent temperature regulation system. For this system to be effective, however, the studio windows and doors must always remain closed.

Playlists

You are required to keep a list of what you play during your radio show. These are called playlists. Blank playlist forms are in the black rack behind the turntables. They are used for reference during the show (e.g. "That was a new one from GWAR, entitled 'Slaughterama'...") and for the music department to use for correspondence with record companies. **Remember, you must play at least 35% new music**. If you notice that the supply of playlists is running low, please notify the Music Director.

Programming Logs

The Programming Log is located to the left of the board. This is the disc jockey's bible. **FCC regulations require that this be filled out by each announcer during his or her show.** The Log dictates when to do what: the basic requirements when you are on the air. We are responsible for providing the services of entertainment and information to the public. The Events Calendar, Public Service Announcements, news, weather, etc., are just as necessary as the music.

You must sign your full name at the bottom of the program log and put the time you start. This time must be identical to the time the preceding DJ signed off. All times must be in military time (i.e., no colons, "0700" is 7 AM, "1900" is 7 PM, etc.).

Everything in the logs must have a beginning time. Put those in the appropriate column. Remember to put your initials in the far right column for every listing on the logs.

The logs should be consulted often and everything listed should be run within five minutes of the listed time. If you play an extra cart, log it in as well. When logging in a PSA/Promo, put the subject or number of the cart beside the listing, so the same carts don't get played over and over.

The ID **must** be given every hour as close to the hour as possible. The legal ID is: "91.1FM,WRMC, Middlebury". It is recommended that you identify the station regularly during your show. For your ease, a number of ID carts have been created, so use these if you like.

Don't forget to sign off (i.e. use your legal signature) at the bottom of the page when your show ends. If your show begins on one page and ends on the next, do the following:

1. When you get to the end of the first page, sign your full name and put "cont" in the "Off" column.
2. Go to the next page and sign your name at the bottom, putting "cont" in the "On" column. Then continue on, remembering to sign off on the second page.

Transmitter Logs

Near the Programming Log below the cart rack is the TRANSMITTER LOG. All Transmitter Readings must be logged here. **This is the first thing the F.C.C.**

would look for during an inspection, so fill it out or die a thousands deaths.

Announcer Licenses

The Federal Communications Commission is the governing body that controls all broadcasting facilities. Each WRMC staffer that is operating the transmitter (e.g. doing a show) must be licensed by the FCC. You become licensed by filling out an application, available from the Program Director, and sending it to the FCC for approval. The ID's are required to be posted in the station. Presently they are in a small box located next to the right studio monitor.

Fire Extinguishers

There is a fire extinguisher mounted on the wall in the control room, next to the record library door. There is another fire extinguisher inside the record library. If you see a fire, please extinguish it.

Red Book

Perhaps the first thing you see as you walk into the Control Room is a red three-ring binder on the counter. This is the Red Book. It serves as a message book, suggestion book, frustration book, whatever. You should read it before each show as it contains any notices of equipment malfunctions, procedure changes etc.

Please remember that its primary function is to inform and that, if the book is abused, important information may get lost in favor of someone's jokes.

Events Calendar

During Classical, Folk, and Jazz music shows, WRMC airs the Events Calendar. This is simply a listing of what is happening in the Vermont area in the realms of music, theater, dance, etc. The events are listed in a red binder atop the playlist bins. Instructions are on the binder cover.

Note: Read through any announcement before reading it on the air. Few things are more painful than hearing a DJ stumble through written text.

Announcements

Announcements include everything from lost pets to popular music concerts. The format for reading announcements is the same as the Fine Arts Calendar. Announcers should plan to read at most two announcements at a time.

Station License

The original copy of the station license is required by law to be posted in the main studio. Anyone who defaces or removes this from the station will be summarily dismissed from the WRMC staff.

Record Library

The WRMC Record Library is our primary source for nearly all of the programming material. **It is station policy that WRMC records NEVER be removed from the premises**. Any person removing these or any other materials will be reported to the Deans and Campus Security. These records are what help make WRMC

interesting to listen to; enjoy them but don't hurt them. With something like 30,000 records, you shouldn't have any difficulty finding music for your show. Come in frequently and listen to music you haven't heard before. Add comments to WRMC stickers on album jackets.

The blinds in the record library serve one major function: they keep sun off the records. Sun does a marvelous job of warping and otherwise destroying vinyl. Please be nice to the records and leave the blinds drawn.

WRMC staff members are in and out of the record library all day, each day. It is a communal library. That means YOU are not the only person who uses the record library. **Please refill your records carefully.** Clean up, don't contribute to messes.

Entrance to the WRMC Record Library is through the control room. There is a buzzer located beneath the counter to the right of the announcer which unlocks the door. If you see someone who appears to be stealing records, please notify the Station Manager or Program Director immediately. The collection depends upon your cooperation.

Announcement Booth (Studio A)

The Announcement Booth is the small room to the left of the broadcast console. Inside is a microphone labeled "MIC 2." This microphone allows two people to speak or make announcements without having to get really friendly on the studio mic.

News Studio

The large, sound-proofed studio just through the windows behind the Ramko console is the main News Studio. Live-interviews, Sports-Talk, and other such shows originate from this room.

To use these microphones, first go to the Shure M267 microphone mixer, above the E.B.S. monitor. Set the microphone volumes at 6 and the master output at 8. Next, turn the power on for the mixer. Go to the board and choose the input assigned to the News Studio and turn it on once the guests in the studio are ready.

The speakers in front of your guests are controlled by the SC-60 module and the amplifier underneath the CD players; both must be on for the people in this room to hear from these speakers. These speakers will cut out, or be muted, when the news studio microphones are activated on the board; the amplifier and headphones on the large table are intended for the guests to monitor the entire broadcast while the speakers are muted. These headphones will contain the program channel. You may talk to your guests by pressing the "TB" button in the lower right hand corner of the board; they will hear you over the speakers, whether or not they are muted, without it going over the air.

The Associated Press Teletype Room

The Associated Press (AP) serves WRMC with up-to-the-minute news, direct from Washington and Montpelier.

As a station with AP, WRMC newscasters can file a story that goes on the news wire. If a story breaks locally, call the AP and give them the scoop. Or, with our new AP Newsdesk computer, you may type in the story and send it directly to AP. Besides adding

your name to the long list of former WRMC staffers working at AP, you might be heard around the world.

The AP Teletype Room is situated next to the Production Studio. Inside the AP Room is our AP Newsdesk computer. News items are sent over the AP wire continually, and stored in the computer's memory. They may be retrieved by any user. The "user-friendly" menus will guide you to any information you wish to scan. Please print out any items you desire.

The most recent Addison County weather forecast is printed automatically.

You **must** check the AP Newsdesk hourly for important news stories and updated weather.

Production Studio

Ramko Production Console

Potentiometers (Volume Controls)

Along the front of console are 8 large black knobs. These control the volume for each of the separate signals that are assigned above them (through the Selector Buttons).

Note: The normal operating level for each pot is at approximately 10 or 11 o'clock, though this will vary occasionally with source strength.

Selector Buttons

Above each knob are two rows of small square buttons. The upper buttons select INPUTS (the source from which you would like the sound to come). Each of these small buttons has a designation, e.g. "MIC 1" means Microphone 1. The input that each pot is using should be lit in the display above each knob; if nothing is lit, the pot is not assigned. For normal operation, the following selections in the top row should be used: CAS, CD, CTL MIC, TT 1, TT 2, CT 1, CT 2, CT 3/NET.

Routing Buttons

The lower buttons control where the input signal will go. There are four options:

1. P: Stands for Program, the circuit which puts the signal on the air. **In order for something to go on the air, the output must be set to Program (P).**
2. A: Stands for Audition, an in-house circuit used for listening to material before it is aired, checking levels, etc.
3. C: Stands for cue, a circuit which allows the user to preview something. It sends the signal (sound) directly to the cue speaker.
4. OFF: Turns off the input signal entirely.

The display above each pot will tell you which routing button has been pressed. If nothing is lit, the pot is, "OFF."

Note: The CTL MIC is the only input that needs to be "OFF" most of the time (you only turn on the mic when you need it.)

Audition/Program Masters, Meters

The two upper left knobs on the console, labeled AUDITION MASTER and PROGRAM MASTER, are master level outputs. They are calibrated and should never be touched by other than a qualified professional engineer. Between these two small knobs is a switch labeled "Audition/Program." This controls the first two digital meters to the right and allows the user to monitor the levels on either the Audition circuit or the Program (On Air) circuit. This switch does not affect what goes on the air. It should generally be assigned to Program. The digital meters will change, according to fluctuations in the sound signal and how high each of the pots is raised.

The third digital meter is a mono/phase meter and is generally not of interest to users other than engineers or radio nerds.

Note: You are at the correct volume level when the meters occasionally light up yellow. If they are constantly pinned in the yellow, turn the pot down a little to prevent distortion.

Monitor Select

Just to the right of the third meter is a knob marked, "Prog/Aud/A1/A2." The normal position for this meter is A1 (Air). Momentary use of other positions is fine; this will not affect what is going over the air, but it will affect what you hear.

Note: You must listen to A1 (Air) so that you are monitoring what is on the air. Listening to P (Program) may sound the same, but people have occasionally done entire shows without realizing the transmitter was off.

Monitor Gain

The Monitor Gain dial changes the volume of the speakers in the studio. This does not affect the volume of what goes over the air.

Note: Use this dial to raise or lower the studio volume when cuing an album, answering the phone, etc.

Cue Gain

The Cue Gain dial changes the volume of the cue speaker (which is located in the center/bottom of the Ramko Console). Generally, this may stay turned up.

Intercom (Talkback Circuit)

These buttons, located in the upper-right portion of the console, are no longer functional.

Digital Clock/Timer

At the very center of the console is a digital clock that also serves as a timer. The unit can perform both functions simultaneously but it can only display one function at a time. The display is controlled by the switch to the left of the display. The clock is set each week to the correct Associated Press Time. This clock will vary up to several seconds as the Addison County power supply is not consistent. The timer is operated by the self explanatory buttons marked START, STOP, and RESET. The timer is helpful for timing carts, hockey periods, etc.

Headphone Controls

Under the clock/timer there are two small knobs that control the headphones. The left knob (PHONE GAIN) controls the volume. The right knob (PHONE SELECT) controls what you choose to hear. Like the Monitor Control knob, this should be set to A1. However, it is often necessary to turn the switch to CUE in order to hear the beginning of a quiet recording. Don't forget to return the switch to A1 before you go on microphone, otherwise you will hear nothing.

Note: When the CTL MIC is turned on, the studio monitors shut off. **Therefore, it is imperative that you wear headphones while on the microphone.** Otherwise, even "veteran" announcers will make mistakes. Without headphones, there is no way to recognize problems you may be having.

Ampex Tape Decks

As in the control room, the Production Studio contains two Ampex Tape Decks. Though these do not look particularly impressive, they are quite good and very expensive. They can be used to both record and playback with a minimum of effort.

Reel Sizes and Selectors

It is imperative that the proper reel size is selected to avoid stretching and breaking the tape. There are two sizes of reels, large and small. A large reel is a 10" reel. Anything else is a small reel. To the left of the control buttons on the units are two switches that control the settings for the reel size. Make sure they are both set accordingly. Whenever possible, two reels of the same size should be used.

Tape Speed

Nine times out of ten, WRMC's tapes will be recorded at 7 1/2 inches per second (ips). 7 1/2 ips is the slower of the two options, and requires the switch to be set toward the front of the unit.

Recording

In order to record on Reel to Reel 1 (on the left), the upper switches must be set to SET and INPUT. In order to playback on Reel to Reel 1, the upper switches must be set to SAFE and REPRO. In order to record on Reel to Reel 2 (on the right), the switches on the upper panels should be set to INPUT MONITOR and READY. **You will know you are recording on RR 2 when the VU meters glow red**. To playback on Reel to Reel 2, the upper switches must be set to TAPE MONITOR. Threading a tape is fairly self-explanatory, but instructions are posted. Leave a fair amount of leader before you record.

Turntables

The turntables operate much the same as those in the Control Room. However, the remote starts for the turntables are just that: they will not stop the turntables. Announcers should also check to verify proper table speed. Pitch variation should be 0.

Bulk Eraser

Next to the cart rack to the left of Reel to Reel 1 is small black box, a bulk eraser (degausser) that allows a tape to be erased completely and quickly. Be aware that this will erase any tape TOTALLY, not just on one side.

1. Take the tape or cart in one hand.
2. While keeping the tape at least 2 feet from the unit, press and hold the ON button.
3. While holding the button in, place the tape or cart on top of the unit and turn it for 15 seconds, making sure to move every portion of the tape over the center of the machine.
4. WITHOUT RELEASING THE BUTTON, turn the tape over and repeat the procedure.
5. STILL WITHOUT RELEASING THE BUTTON, move the tape at least 2 feet from the unit.
6. Release the button.

Cart Machines

The two Broadcast Electronics cart machines require a little explanation. One of these machines, Cart 1 (the smaller one), is playback only. Cart 2, the larger machine, records all of the messages, themes, PSAs, etc. that the station uses.

Recording Procedure

Make sure that Cart 2 is NOT set to play back on the Ramko console (Pot 6). Improper selection of this can cause undesired distortion in the form of reverb. Very spare use of reverb, on the other hand, can be interesting.

To record:

1. Bulk erase cart and insert it into Cart 2.
2. Press the small black button marked SPL once. This "spools" the cart to the cart splice, or the beginning.
3. Press the yellow STOP button to reset the machine.
4. Press the red RECORD button. The machine itself will not begin recording until you press the green "START" button. Press the "FCTN" button and then the "EXEC" button so the small display reads, "RM#1."
5. Check the levels of the material to be recorded by checking the level display on the front of the machine. The green band should occasionally peak in the red. The machine is now set to record.
6. Once your material is cued up, press the "START" button. Keep track of the length of the message by using the timer on the console. If you make a mistake, you must re-bulk erase the cart and go back to step 2.
7. All carts must be approved before being played on the air, so please have the Program Director, Station Manager, or Special Productions manager listen to your cart.

Editing Equipment

Equipment for editing reel-to-reel tapes (razor blades, splicing tape, leader, etc.) is stored in the cubbyholes above the machines themselves. Splicing procedure should be learned from a qualified person; see the PD or Special Productions Manager. There is an informative book on Audio Production located in the Business Office.

News Area

Located in the hallway between the studio and the AP room is the News Area. Here, the news announcers prepare their shows and store their equipment and information. Please keep this area clean...your empty trays from Proctor do not belong here.

Business Office

The office is located at the entrance of the station proper. On the door itself is a bulletin board which is used to leave messages for Board members. If someone calls to speak to a Board member, make sure to check the office to see if anyone is there.

As all board members use this office, it is essential that it be kept neat. Please file your materials after use.

Transmitter Room/Antenna

The WRMC transmitter is currently housed behind a locked door on the fifth floor of Gifford Hall. The antenna is located above it the cupola. Radiation from the antenna will cause serious injury or death: nobody should ever enter the cupola with the transmitter in operation.

Power Supply

The WRMC studios are supplied with power from two separate sources. If there is a power outage, the emergency lights in the hall will automatically turn on. The power for the Ramko console is connected, in an emergency, to the dining services auxiliary generator. This allows for operation during power outages, though the overhead lights may not work.

Miscellaneous

Summer Operations

Since 1979, WRMC has operated during the summer with a variety of formats, finally settling on "Fine Arts Radio." Fine Arts Radio features classical music during the morning and afternoon, Jazz during the late afternoon and dinner-time and all day Sunday, with traditional Rock music at all other times. The summer operations are generally run by two full-time managers and two-part time managers. Summer operations staff are paid. The application process occurs in the spring; see the Station Manager for details.

Student Activities

WRMC is, by definition, a Middlebury College Student Activity. Cathy Walsh is the Director of Student Activities. She is assisted by Charlotte Chase and, currently, Deborah Gow. All of these people deserve your respect and should be approached as friends. They help WRMC a great deal by solving a variety of problems and issues that allow the staff of WRMC to concentrate on producing quality radio.

WRMC Advisory Committee

At the request of the President of the college, in 1980 an Advisory committee was created to make suggestions, particularly in the wake of the approval for WRMC's power increase. The Advisory Committee is composed of students, professors and administrators, and community listeners. The Advisory Committee meets at least once each semester to discuss a variety of issues. The Station Manager of WRMC is a member of this group. See the Constitution of the Middlebury College Radio Service, located in the Business Office. In 1989, an Alumni Advisory Board was developed to keep alums abreast of WRMC news, and to create a forum in which interested and experienced individuals can offer their input to the WRMC Board.

Consulting Engineer

WRMC employs a Consulting Engineer who provides service to the equipment that is beyond the scope of the Staff, such as transmitter repair, console rewiring, etc. Presently this position is held by Bob Cham of RP Communications; Bob may be holding workshops on various parts of the radio industry throughout the year. If you see him around fell free to ask him questions, be they technical or not.

Van de Velde Lecture Series

In 1982 a fund was established in memory of Robert Van de Velde '75, a former news director who died in 1981. This fund finances an annual lecture in the field of journalism and public affairs. With input from the board of WRMC, the Dean of the Faculty selects a speaker. The lecture is designed to bring together students, faculty, and townspeople.

Stylistic Guidelines

Our previous Faculty Advisor, Bob Peskin, wrote up a set of stylistic guidelines for Folk DJs. They are surprisingly applicable to all WRMC announcers and are outlined here.

When you're doing a folk, jazz, or classical show on WRMC, you're playing a style of music that, in this area, is only broadcast on one other station, Vermont Public Radio. The nearest station that provides alternative rock is WRUV in Burlington. Keep in mind, therefore, that you're providing an important music alternative here in the Champlain Valley.

The other thing to keep in mind is that doing a show on WRMC should be fun for you and for the people who listen to your show. The suggestions listed below are designed to make your WRMC experience an enjoyable one for you and your audience.

1. The best shows are the ones that have been planned out in advance. Unless you thrive on pressure, you'll have more fun doing your show if you feel relaxed about it. So for starters, get to the station early, at least a half hour before you're on the air. This will give you time to preview new records and pull the records you may want to use during your show. It will also give you a chance to check the AP wire for any new copy -- weather forecasts, important news bulletins, human interest pieces, whatever--that you may want to use when you go on the air.

You must play NEW music during your show (this is especially true for Rock DJs). The Music Director uses yellow tape to mark albums that deserve particular attention. You need not play these specific albums, but you must play something from the new shelf that pertains to your show. As a college radio station, we depend entirely on the albums sent to us from the record companies. They base their new record distribution on a radio station's new music reports. **It's as simple as this: if we don't play NEW records, we don't get ANY records.** Roughly 20 to 40 percent of your music should be new. When in doubt, play a new song.

We encourage you to keep looking for lesser known and worthwhile artists by coming in to the station several times a week and listening to new music. You will consequently avoid playing the same artists show after show.

WRMC subscribes to a number of music industry magazines. While containing unavoidable biases, they are still useful. Some are kept in the lounge and others are in the office. Jazz and Classical publications can be found in the Music Library. If you have suggestions for any other publications or references you would like to see at the station, let the Music Director know.

2. Think of the beginning of your show as the start of a movie, something that sets the scene for the production that follows. Share your name with your listeners, thank them for tuning in, and give any other introductory comments you may have. Let them know if you have any special features planned, and roughly when they will be aired. Then get to the music as soon as possible. (Alternatively, you may want to play one or more selections before providing your introductory comments. Either way works well.)

3. Usually, your show will be comprised of multi-song sets. (This differs, of course, for Classical announcers.) Set lengths will vary according to content and song length, but anywhere from three to six songs can be played together. More than six and you'll have too many songs for your listeners to keep track of and an overly long set announcement at the end. Sets that are too short mean you will be on mic more frequently than you or your audience will feel comfortable with. A good rule of thumb is to aim to be on mic every fifteen to twenty minutes.

4. You may choose to organize your sets around a theme, or try to create segues between songs that are complimentary, e.g. starting and ending on the same note or chord, instrumentation or tempo.

5. Before playing the first song in a set, announce the name of the artist(s) and the title of that first selection. Then, at the end of the set, announce the titles and artists for each song in the set, going in reverse order from the last song in the set. If there is interesting or unusual information about a particular selection, share it with your listeners. **But remember, they're most likely listening for the music, not for the announcing, so keep your comments brief and purposeful.** In your song-by-song recap, you may also want to include the names of the record companies on which selections are recorded.

6. It is always a good idea to think through what you're going to say before you turn on the mic switch. If you have calendar announcements or weather forecasts, read them aloud to yourself before going on the air. There are few things more painful to a listener than hearing a DJ stumble through a piece of copy. And no matter how much you want to get back to the music from your talk segment, SPEAK SLOWLY! If your listeners can't understand what you're saying, then you've wasted your time and theirs by going on the mic.

7. At the conclusion of your show, it's always a nice idea to thank your listeners for tuning in. As a courtesy to the DJ who follows you, invite your listeners to stay tuned for the next show. End your show as close to the hour as possible.

8. After you finish your show, observe the Golden Rule: **leave the control room and record library the way you would like to find them when you start out.** Refile any WRMC records you've used, and make sure that the control room is straightened up for the DJ who follows you. And before you leave the station, fill out all the logs and sign your name in the appropriate places.

Finally, the best way to do a good show is to listen to your own work and to the work of other DJs. To accomplish the former, tape your show and listen to it. This will give you a chance to hear your show from the perspective of your listeners. Are you talking too much, too little, too fast? Are your sets too long, too short? What about the music you're playing--does it flow smoothly, is it a good mix of styles? If you want feedback on your show, ask the Music Director or the Program Director to review it. And for ideas on alternative ways to do a show, listen to other DJs with the above questions in mind. It's

one of the oldest clichés in the book, but the more effort you put into your show, the more you'll get out of it, and the more your listeners will enjoy it.

Other General Notes

What to do if no one shows up after me

If there is supposed to be someone on after you, and they have not arrived by the end of your show, continue playing music and call the person. The DJ list should be posted in the lounge. If you can't contact him or her, then call the Program Director, Music Director, General Manager, or any other Board member. If all fails leave a phone-mail message for the General Manager or the Program Director, tell them the circumstances, and then **turn off the transmitter. NEVER LEAVE THE STUDIO UNATTENDED WHILE THE TRANSMITTER IS ON!!!**

A DJ can have a maximum of two guests for a show. All guests must abide by the rules of the station and you are ultimately responsible for anything that happens during your show. Guests must not make any noise while the DJ is on the mic and only the DJ is allowed to use the controls and talk on the mic. Only licensed staff members are allowed on the air. Guests may help answer phones or get records from the library.

Missing your show more than once during a semester is grounds for dismissal as a WRMC staff member. Nonetheless, if you know you will be missing a show, a reliable substitute DJ must be found -- use the list provided at the station, not one of your buddies who insists he can use the equipment.

Final Comments

Board meetings are at 5:15 on Mondays in the station and you are encouraged to attend. Most afternoons the directors have office hours, so come up and visit. We want input from you, whether it is positive or negative. If you have any problem, speak to a board member.

It is expected that the station will be left cleaner than you found it. A large portion of board members' time is spent cleaning up after people who bring in their lunches or, especially, fail to refile records. That is simply not fair.

Remember that you are there to entertain your audience. People often say "It doesn't matter, no one is listening." But it DOES matter and people ARE listening. The average listener rarely makes requests, so a lack of phone calls does not imply a lack of listeners. Our potential audience is easily more than 75,000 and it has been estimated that **Middlebury students make up less than 10% of the listening audience.**

Keep in mind, therefore, that WRMC is a community and college station. The phone number must be announced as "388-6323 or Middlebury College extension 6323." Please remember that listeners in town, and most of those on campus, don't want to hear dorm or party dedications. Be professional.

Most importantly, HAVE FUN and be adventurous!!!!!!

January 1989

WRMC Indecent Speech Policy

1) Following the FCC's attempt to enforce their indecent speech policy on a twenty-four hour basis, WRMC bans the broadcast of indecency 24 hours. Indecent speech will be (following the FCC definition): *language that describes, in terms patently offensive as measured by contemporary standards for the broadcast medium, sexual or excretory activities and organs.*

2) The above ban will operate while the FCC enforcement policy remains in effect and will encompass the broadcast of pre-recorded materials and on-air speech. In addition, the station restricts any spoken expletives by the on-air personnel.

3) WRMC reserves the right to remove personnel from their programs for the broadcast of indecent or obscene materials.

4) Any action taken by WRMC under this indecency policy may be appealed within a year to the WRMC Appeals Board for review.

Courtesy of Chris Cahill - Retired Station Manager 1988.

RELEVANT F.C.C. RULES FOR DJ'S

It is the responsibility of each DJ to know and abide by FCC rules and regulations while he/she is in control of the transmitter. When you sign your card to get a license you are stating that you are familiar with the these rules. Here is a quick reminder of the most important rules. This is not a complete list of the rules and regulations that you need to know. If you have any questions please direct them to the General Manager.

The "Operator-on-Duty" (that's the DJ) must keep a written log of what goes on the air every hour and the transmitter readings every three hours. Those logs must have the licensed DJ's signature, date, and time on it.

There must be at least one licensed DJ in the studio if the radio station is broadcasting. If no one is broadcasting, the transmitter must be turned off. (i.e. if there is no DJ after you, or they do not show, you **must** turn the transmitter off)

A station ID must be given at the changing of every hour, or at least within five minutes of the changing of the hour (e.g. between 5:55 and 6:05 for 6:00.) An ID must at least include the following phrase with nothing inserted in-between: 91.1FM, WRMC, Middlebury. Not Middlebury College, and not WRMC, Radio Middlebury College.

An E.B.S. test must be logged and given at least once a week. The DJ who receives an E.B.S. test during his/her show is responsible for writing the time the test was received in the log. (written as "E.B.S. test received") All DJ's must know what to do if the EBS message received is an actual emergency (i.e. dangerous weather, invasion of planet, Newt Gingrich becoming President.)

The DJ should know how and when a listener may access our public file, which includes licenses, F.C.C. correspondence, letters from the community, and all other paper work on the station that is relevant to the public. The WRMC public file may be accessed during normal business hours on any weekday by contacting the General Manager. If you have someone asking you to see the public file it is most important to be courteous and accommodating while doing what you can to locate the General Manger.

*****The scheduled DJ (so even if you are not there) is responsible for observing all rules and regulations while in operation of the transmitter. Because you are resoponsible, you may be fined for any and all infractions that occur during your scheduled time. Blatant disregard for these rules is grounds for dismissal from the WRMC staff.*****

This page must be filled out correctly, signed and returned to the General Manager before you may go on the air.

____ 1) If the DJ scheduled to come on after me does not show I:
- A: Throw a party for 200 of my closest friends in the studio
- B: Try to locate the person or the Program Director and, if all else fails, leave phonemail for the P.D. and tell them that I'm turning the transmitter off.
- C: Leave a CD playing and leave
- D: Texas

____ 2) A legal ID, which must be given every hour, reads:
- A: WRMC, Radio Middlebury College
- B: 91.1FM
- C: 91.1FM, WRMC, Middlebury
- D: Texas

____ 3) If someone comes to the station, or calls, asking to see the Public File, I:
- A: Tell them to fuck off and die.
- B: Let them know that the Public File is in the business office and may be obtained during regular business hours; then help them contact the General Manager to set up an appointment.
- C: Say, in a Cheech and Chong accent :"Public File!? We don't need no stinkin' Public Files!"
- D: Texas

___ 4) If the EBS monitor goes off, I:
- A: Run, screaming and yelling, to the nearest bar and pound while I wait for the world to end.
- B: Listen to see if it is a test or the real thing and then follow the directions on the E.B.S. encoder/decoder.
- C: Tell the listeners to suck it up and deal.
- D: Texas

___ 5) I need to take transmitter readings:
- A: When I'm damn good and ready.
- B: Every hour
- C: Every three hours
- D: Texas

Extra Credit: San Antonio is the capital of _____.

I have read and understand all the information contained herein. I agree to operate WRMC in the above manor to the best of my ability. I understand that failure to follow any directions listed in this manual may be grounds for dismissal from the WRMC staff.

Signed:_____ ____/____/____

_____

13:43:14 Submit Budget THURSDAY 5/15/97

Enter Next Yr Budget Request

27 753 WRMC MAX Budget Request: *NONE

1=Budget History 2=Monthly Activity 3=Monthly Balances 4=Detail of 01,36,37

Opt	XC	Description	1997 Actual to Date	1997 Adjstd Budget	1998 Bud Request
	01	NEW EQUIP	.00	0	
	10	SUPPLIES	4.95	0	25
	11	PHOTOCOPIES	.15	0	25
	14	COLLEGE STORE	17.78	50	50
	25	TOLL CALLS	251.22	150	250
	37	UNDERGRADUATES	6,570.00	5,302	5,356
	45	RM/BD	.00	1,198	1,195
1997 Totals (Less Code 01):			6,844.10	6,700	6,901

F1=Help F3=Exit F7=Services F8=Add Cross Code F12=Cancel

Totals on this screen DO NOT INCLUDE cross code 01.

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 388-3711

November 29, 1995

Mr. Larry D. Eads, Chief
Audio Services Division
Mass Media Bureau
Federal Communications Commission
Washington, DC 20554

Dear Mr. Eads:

This letter is in reply to yours of August 19, 1995 (1800B3-LLS).

Since receiving the extension of our construction permit (BPED-901119MB), I have put forth considerable effort to speed the construction okf the new tower mentioned in my last letter to you. As you will no doubt remember, the tower is actually being erected by a consortium consisting of two FM stations, the Town of Middlebury and two cellular companies. Construction has been delayed not only due to environmental hearings regarding the new tower, but also because one of the cellular companies (Contel) was sold during this time, and the process essentially began anew.

The last remaining hurdle to be cleared is the last of the environmental hearings. The permit process has completed it's normal course, and this is actually the last opportunity for appeal by a nearby resident not in favor of the new tower. We do not feel that he has any chance of success as the new tower does not differ in height from the old one, nor is it lighted. This is scheduled for late December, and would theoretically allow for completion of our power upgrade in the allotted time.

However, we have run out of construction season here in Vermont. New footings for the tower cannot be poured until at last early April. Thus we cannot conceivably finish the project by February 28, 1996. We really do need the time we originally requested. We thus ask that the construction permit be extended until June 30, 1996. This should allow

us to complete the project with a slight margin for any unforeseen circumstances that might arise.

Please feel free to contact me with any questions or concerns that you may have about this material. My telephone number is 802-462-2872.

Sincerely,

James D. Ross

James D. Ross
Consultant

cc: David W. Ginevan
Robert Cham
Tiffany Nourse Sargent
Howie Young

5/6/97

WRMC

Proposed Programing 1997

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:00	Rock	Rock	Rock	Rock	Rock		
7:00							
8:00	Rock	Rock	Rock	Rock	Rock	Rock	Jazz
9:00							
10:00	Folk	World	Folk	World	Folk	Rock	Jazz
11:00							
12:00	News Break	News Break	News Break	News Break	News Break	Rock	Jazz
12:15	Blues Cafe	Blues Cafe	Blues Cafe	Blues Cafe	Blues Cafe		
1:00							
	Jazz	Classical	Jazz	Classical	Jazz		
2:00						Rock	Jazz
3:00	Womens	News	Special	News	Womens		
						Rock	Jazz
4:00							
5:00	News	News	News	News	News	News	News
5:15	Rock	Rock	Rock	Rock	Rock	Women Voices	
6:00							News
7:00	Rock	Rock	Rock	Rock	~~Urban~~ Rock	~~Techno~~ Rock	News
8:00							News
	Rock	Rock	Rock	Rock			
9:00					~~Urban~~ Rock	~~Techno~~ Rock	Special
10:00	Rock	Rock	Rock	Rock			
11:00					~~Urban~~	~~Techno~~ Rock	Special
	~~Urban~~ Rock	Rock	Rock	Rock			
12:00							
1:00	Rock	Rock	Rock	Rock	Rock	~~Rock~~	Special
2:00							
					~~ROCK~~ Rock	Rock	

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Proposed Programming 1997
8:00	Rock	Rock	Rock	Rock	Rock		
8:30							
9:00	Rock	Rock	Rock	Rock	Rock	Rock	Jazz
9:30							
10:00	Folk	World	Folk	World	Folk	Rock	Jazz
10:30							
11:00	News Break	News Break	News Break	News Break	News Break	Rock	Jazz
11:15	Dance Club	Dance Club	Dance Club	Dance Club	Dance Club		
11:30							
12:00	Jazz	Classical	Jazz	Classical	Jazz		
12:30						Rock	Jazz
1:00	Women	Press	Special	News	Women		
1:30						Rock	Jazz
2:00	News	News	News	News	News	News	News
2:15	Rock	Rock	Rock	Rock	Rock	Women's Voices	
2:30							News
3:00	Rock	Rock	Rock	Rock	Lesbian	Lesbian	News
3:30							News
4:00	Rock	Rock	Rock	Rock	Lesbian	Lesbian	Special
4:30							
5:00	Rock	Rock	Rock	Rock	Lesbian	Lesbian	Special
5:30							
6:00	Rock	Rock	Rock	Rock	Lesbian	Lesbian	Special
6:30							
7:00	Rock	Rock	Rock	Rock	Rock	Rock	Special
7:30							
8:00						Rock	

Questions for Gary:

- 1,000 watts
- About our S.A.W
- About that buzz- it's still there
- ~~The phone conundrum~~
-

Bob Buckeye - Activity

- the breaker bottom left three-in-one

qustions for Howie:

- internet- ethernet- can we broadcast online?
- 1,000 watt- where do we stand?
- S.A.W- clicks? - take out of window 95 → windows 3.1 w/486 or faster
- DAT- what do you think? suggestions?
- CDR- can we get one?
- computer system- what should we get for studio?

Hall Electronics reel racks

- The Buzz! - The Whistle → transmitter exciter 1979
- ✓ FCC Rulebook -
- ✓ News room mic
- ✓ - studio amp inputs from prod room to News studio?
- ✓ Summer DJ.

Howie McAuliffe

ID.

Reel-to-Reel

Finance Committee

25,000 → 120,000

P100
P200 mix

Radio Shopper
4 Apex 440's
free-picky

Zak

Card II. Plus replace
Lowes → Pentium 100

new monitor & software
Cathedral

- smoke stack!

3 by

Reel-to-Reel radio - shopper

Accounts:

- Aubuchon Hardware
- Ames
- Ben Franklin
- Rad

Meeting w/ Kevin (cont'd)

+ Finance Committee
- stroke their egos then rob them!
- try striking up a relationship w/ the F.C. Chairman outside of the F.C. meetings (Scot & Zac)

+ DJ's
- you've seen the differences & know what works
- G.M. is somewhat removed

** Don't let this position rule your life. Give yourself a set # of hours each week & stick to it. **

+ Legal
- This summer, learn the Legal handbooks
- Our Public File is a mess, should be job #1

+ Summer
- Take advantage of the time, but don't work too hard!
- Explor the station & files in the office
- Budget turns over on June 30

* Tom Realkvam @ Broadcast Supply Worldwide

Bill @ Northeast Broadcast Supply

Meeting w/ Kevin Re: G.M. Position

+ Physical Plant
- News Room (Mics, Monkey Goop, heater)
- Mixer in Prod Rm
- New Board in Prod Rm?
- A.C.

+ Things I did Wrong
- Music! (Indy stuff needs more air!)
- Not letting others do things
- Alumni Conference Thing

John Colpitts ('95) (J.W.) @ Knitting Factory (NYC)
Matt Hunter ('93) @ 4AD

+ Philosophies of Operation
- difference between me & Jason & Bryan & Jessee C.
  - mine - stay away unless you need something, then work 'em
  - Jason - stay away unless you absolutely have to
  - D.L. - conquer all, who cares what happens along the way
  - Jessee - who gives a shit as long as we play good music

+ Working w/ Student Activities
- Charlotte taught 4th grade for a long time & thinks we're all that age
- Tiffany will bend over backwards to help, when she remembers (she's way too busy)
- Charlene is useless, if you must work w/ her remind her of everything 2 or 3 x
+ once you know how they operate they are very useful
- Jim Ross - ~~stat~~ stay away unless absolutely necessary then let Tiffany handle it

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:00	**Rock** Todd Brandenburyger	**open**	**Folk** Alex Lee Doug Beagley	**Rock** Hilary Lease	**Rock** Heather Morgan	**open**	**open**
7:00							
8:00	**Folk** Steve Bertolino	**open**	**Folk** Heather Budd	**Folk** Amy Smith	**Folk** Jesse & Erin	**Rock** Andre Duchette	**Jazz** Mike Deblois
9:00							
10:00	**Folk** Meredith DuBary	**Folk** Jonathan Reiber	**open** Zach Reiber	**Rock** Pat Taylor	**World** Greg Ferguson	**Rock** Andre Duchette	**Blues** Ben Stucker Mark Williams
11:00							
12:00	**News Break**	**News Break**	**News Break**	**News Break**	**News Break**	**Rock** Christine Fisher	**Jazz** Bill Mitsukas
12:15	**Blues Cafe**	**Blues Cafe**	**Blues Cafe**	**Blues Cafe**	**Blues Cafe**		
1:00	Tim Bartlett	Gerry Hundt	???????????	Mika& John	Davis &Todd		
	World Beat	**World Beat**	**open**	**World Beat**	**World Beat**		
2:00	Matt Grant	Colin Canham		Hannah Lewis	Katrina Clauss	**Rock** Dan Meyer	**Jazz** Anthony Divella
3:00	**Classical** somebody jeremy forgot	**Classical** Dave Cohen	**open**	**Classical** Jeremy "toon"	**open**		
4:00						**Rock** Jared Bartok	**Jazz** Seth Kennedy Tom Greco
5:00	**News**	**News**	**News**	**News**	**News**	**News**	**open**
5:15	**Jazz**	**Jazz**	**Jazz**	**Jazz**	**Urban**	**Women Voices**	
6:00	Noah Bruce	Jeff Vallone	Ben Gitenstein	Abe Carey Keith Travers	Oregon Shearin	Stephanie Hunt Faye Leone	**Special** International News
7:00	**Rock** Pauls Toutonghi Craig	**Reggae/Ska** Dave Phillips	**Reggae/Ska** Ben Hardy Will Cardy	**Reggae/Ska** Dave Babbington Eric Schott	**Reggae** Tom Bishop	**Techno** Dominik Zynis Frank Drennen	**Special** Knowledge is Good
8:00							**Special** Sattelite News
	Rock	**Rock**	**Rock**	**Rock**			
9:00	Matt Ralston	Mark Moynier	Jenn Cappeto	Elena Johnson	**Urban** Chris Vourlias	**Rock** Ben Humphrey	**Special** Dave Weinberg "Behind the Mask"
10:00	**Rock** Ben Gitenstein	**Rock** Nate Johnson Brandon Baldwin	**Rock** Kevin Peckham Mike DeBlois	**Rock** Brian Stratton			
11:00					**Urban** Dave Shomaker Dan Curtis	**Techno** Jesus Sanchez	**Special** Quinn Raymond *"Variety Show"*
	Urban	**Rock**	**Rock**	**Rock**			
12:00	Oregon Shearin	Kim Conaty Catherine Keane	Jeff Vallone	Zak Becker			
1:00	**Rock** Andrew Ritter Justin Elicker	**Rock** Sarah Borch Nicole Lanthier	**Rock** Clark Freeeman Zach Sinick	**Rock** Ethan Marcotte Michael Balamotis	**Rock** Christian Botting	**Rock** John Richardson Rob Johnson	**Special** Jonathan Reiber
2:00							
3:00	**Rock**	**Rock**	**Rock** Shaun Esmond Ryan Cawley	**Rock** Alex Carey Ben Goldnik	**open**	**open**	**open**

Buildings and Grounds

-Chairs
-Lounge Furniture
-Studio Blinds
-CD storage racks

VHS - Storage

13 Chairs

6 office chairs
- change to office locks

Intercollegiate Broadcasting System, Inc.
367 Windsor Highway
New Windsor, NY 12553
PH: (914) 565-0003 FAX: (914) 565-7446 email: IBSHQ@aol.com

Database *update form* for listing in Yearbook & Record Company Listing
Please mail, FAX, or email changes & updates. Thank You!
(Current information is preprinted. Please write in changes, or add, information desired)

Record # 1634 A

Station Call **WRMC**

School or College Middlebury College **Phone** 802 388-6323

MailingAddress Drawer 29 **Att:** Att: G. M. **FAX**

City Middlebury **State** VT **Zip** 05753 **email**

Web Site Address Does station broadcast on web? _____
Broadcast On WEB?

Faculty Advisor ~~Bob Peskin~~ ~~[illegible]~~ Tiffany Sargent **email address:**
email (faculty advisor)

General Manager ~~Matthew Pakos~~ Kevin Peckham **email address:**
email (general manager)
Station Mgr email (station manager)

Is Gen Mgr a Pro? (N) (Yes, means GM is full time paid faculty, or staff person)

The below information refers to the possibly many ways your signal reaches your audience: Closed circuit is by public address speaker, CC- is carrier current; CATV- Cable TV; CAFM- Closed circuit cable (FM band); FM Radio Transmission:FD- 10 Watt FM transmitter; FH- 100 Watt, or more FM; AM Transmission- 250 Watts, or more.

Transmission Possible field entries: (Closed, CC, CATV, CAFM, FD, FH, AM)

Type(s) **List all ways to reach audience that apply:** FH

Closed Potential Aud. **Closed Commercials?** ? requires Y or N response.

CC Freq **No of CC Trnsmtrs** **CC Potential Aud.** **CC Commercials?** requires Y or N response.

FM or AM Freq 91.7 **Power in watts** 100 **Potential Audience** 50,000 **SCA?** N requires Y or N response.

CATV Channel **CA Potential Aud.** **CA Commercials?**

CAFM Freq

Comments & Additional Information: **Date of our last update of this form:** November 1, 1991

Submitted by: _____ date submitted _____

Intercollegiate Broadcasting System, Inc.
367 Windsor Highway
New Windsor, NY 12553
PH: (914) 565-0003 FAX: (914) 565-7446 email: IBSHQ@aol.com

Database *update form* for listing in Yearbook & Record Company Listing
Please mail, FAX, or email changes & updates. Thank You!
(Current information is preprinted. Please write in changes, or add, information desired)

Record # 1634 A

Station Call WRMC

School or College Middlebury College **Phone** 802 ~~388-6323~~ 443-6324

MailingAddress Drawer 29 **Att:** Att: G. M. **FAX** 802-443-5108

City Middlebury **State** VT **Zip** 05753 **email** wrmc@middlebury.edu

Web Site Address Does station broadcast on web? _____
Broadcast On WEB?

Faculty Advisor Bob Peskin **email address:**
email (faculty advisor)

General Manager Matthew Pakos **email address:**
email (general manager)
Station Mgr email (station manager)

Is Gen Mgr a Pro? (N) (Yes, means GM is full time paid faculty, or staff person)

The below information refers to the possibly many ways your signal reaches your audience: Closed circuit is by public address speaker, CC- is carrier current; CATV- Cable TV; CAFM- Closed circuit cable (FM band); FM Radio Transmission:FD- 10 Watt FM transmitter; FH- 100 Watt, or more FM; AM Transmission- 250 Watts, or more.

Transmission Possible field entries: (Closed, CC, CATV, CAFM, FD, FH, AM)

Type(s) **List all ways to reach audience that apply:** FH

Closed Potential Aud. **Closed Commercials?** ? requires Y or N response

CC Freq **No of CC Trnsmtrs** **CC Potential Aud.** **CC Commercials?** requires Y or N response

FM or AM Freq 91.7 **Power in watts** 100 **Potential Audience** 50,000 **SCA?** N requires Y or N response

CATV Channel **CA Potential Aud.** **CA Commercials?**

CAFM Freq

Comments & Additional Information:

Submitted by: _____ date submitted _____

Engeering

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:00	**Rock** Todd Brandenburger	**open**	**Folk** Alex Lee Doug Beagley	**Rock** Hilary Lease	**Rock** Heather Morgan	**open**	**open**
7:00							
8:00	**Folk** Steve Bertolino	**open**	**Folk** Heather Budd	**Folk** Amy Smith	**Folk** Jesse & Erin	**Rock** Andre Duchette	**Jazz** Mike Deblois
9:00							
10:00	**Folk** Meredith DuBary	**Folk** Jonathan Reiber	**open** Zach Reiber	**Rock** Pat Taylor	**World** Greg Ferguson	**Rock** Andre Duchette	**Blues** Ben Stucker Mark Williams
11:00							
12:00	**News Break**	**News Break**	**News Break**	**News Break**	**News Break**	**Rock** Christine Fisher	**Jazz** Bill Mitsukas
12:15	**Blues Cafe**	**Blues Cafe**	**Blues Cafe** ???????????	**Blues Cafe**	**Blues Cafe**		
1:00	Tim Bartlett	Gerry Hundt		Mika& John	Davis &Todd		
	World Beat	**World Beat**	**open**	**World Beat**	**World Beat**		
2:00	Matt Grant	Colin Canham		Hannah Lewis	Katrina Klaus	**Rock** Dan Meyer	**Jazz** Anthony Divella
3:00	**Classical** somebody jeremy forgot	**Classical** Dave Cohen	**open**	**Classical** Jeremy "~~toon~~" Dean	**~~open~~** Jazz Robb Wood		
4:00						**Rock** Jared Bartok	**Jazz** Seth Kennedy Tom Greco
5:00	**News**	**News**	**News**	**News**	**News**	**News**	**open**
5:15	**Jazz**	**Jazz**	**Jazz**	**Jazz**	**Urban**	**Women Voices**	
6:00	Noah Bruce	Jeff Vallone	Ben Gitenstein	Abe Carey Keith Travers	Oregon Shearin	Stephanie Hunt Faye Leone	**Special** International News
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	Rock	**Rock**	**Rock**	**Rock**			
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10:00	**Rock** Ben Gitenstein	**Rock** Nate Johnson Brandon Baldwin	**Rock** Kevin Peckham Mike DeBlois	**Rock** Brian Stratton			
11:00					**~~Urban~~** Jazz Dave Shomaker Dan Curtis	**Techno** Jesus Sanchez	**Special** Quinn Raymond *"Variety Show"*
	Urban	**Rock**	**Rock**	**Rock**			
12:00	Oregon Shearin	Kim Conaty Catherine Keane	Jeff Vallone	Zak Becker			
1:00	**Rock** Andrew Ritter Justin Elicker	**Rock** Sarah Borch Nicole Lanthier	**Rock** Clark Freeman Zach Sinick	**Rock** Ethan Marcotte Michael Balamotis	**Rock** Christian Botting	**Rock** John Richardson Rob Johnson	**Special** Jonathan Reiber
2:00							
3:00	**Rock**	**Rock**	**Rock** Shaun Esmond Ryan Cawley	**Rock** Alex Carey Ben Goldnik	**open**	**open**	**open**

358
730

$1,646 - Power Mac 9500/200 Small Business
preinstalled memory & software

$72 - ethernet upgrade

$131 - Zip Drive - parallel port

WRMC-FM

WRMC-FM 91.7 MHz DRAWER 29 MIDDLEBURY COLLEGE MIDDLEBURY, VERMONT 05753 (802) 388-6323

WRMC

DJ

GUIDELINES

Purpose: These guidelines have been assembled to help each DJ develop a quality on-air style that he or she may call their own. The following is not a be-all, end-all list of how to be a good DJ; it is merely a list of basic practices that will allow the DJ to get the best possible performance from WRMC's equipment. From this basic knowledge, the DJ may build a vocal, musical, and/or presentation style from which to draw pride and enjoyment. This checklist will also serve as a reference point from which the musical managers may evaluate the DJ's sound on the air; these evaluations will be used to suggest possible improvements as well as document the progress which each individual DJ is making in their overall sound quality.

Legal Responsibilities of the DJ: While it is no longer necessary for DJ's to obtain a license from the FCC to go on the air, whoever is in control of the transmitter (i.e. the DJ) at any given time is responsible for a number of legal considerations. Here is a list of the most important laws to remember:

1) Within five minutes of the changing of every hour, the DJ must identify the station. The proper and legal identification for WRMC is as follows: 91.1 FM WRMC, Middlebury. While the DJ has latitude in what is said before and after the ID, there may not be anything placed in between any part of the above phrase, although the 91.1 can go at either the end or the beginning.

2)The DJ is responsible for knowing the difference between obscene and indecent material, which songs contain the above, and when the DJ cannot play these songs. Indecent material is any work that is not acceptable by community standards, basically George Carlin's seven dirty words and similar phrases (shit, cocksucker, motherfucker, etc.) Obscene material is any work which directly or indirectly describes sexual acts in a patently offensive way. Yes, this is ambiguous; thus, the DJ must be extra careful when considering to play questionable material. The best policy is to not play anything which may be questionable. On January 1, 1996, the US Congress raised the fine for playing obscene material form $10,000 to $100,000. WRMC policy clearly states that neither obscenity nor indecency will be tolerated at any time.

10:PM

3)The DJ 's must keep a rough written log of what is played during his/her time on air. This material is what is detailed in the program log. More importantly, the DJ must keep a detailed account of the transmitter readings while on the air. WRMC policy is that transmitter reading be taken once an hour.

4)DJ's must know what to do in the event of an incoming EBS message. If the EBS encoder/decoder goes off (the leopard skin speaker above the right studio speaker,) the DJ must decipher if it is a test message or emergency message. If the message is a test, the DJ must write down the time and "EBS test received" on the program log. If, after listening to the EBS speaker, the DJ decides that it is an emergency, the DJ interrupts whatever he/she is playing by saying: "We interrupt for an important message from the Emergency

EAS

Broadcast system." Next the DJ puts the EBS message on-air by placing the "EBS" input in program and raising the volume. At the end of the message, the DJ notes the time and "EBS given" in the program log and then presses the reset button on the EBS unit (the silver one under the "Gentner" phone unit.)

5)The DJ is responsible for maintaining the transmitter's output within legal tolerances while he/she is on air. When taking the readings the DJ will note the "percent output" chart at the bottom of the rack where transmitter readings are taken. If the readings are outside of the blue area, the DJ must adjust the transmitter to within legal specifications. If, after calibration is done, reading #2 is outside legal range, the DJ must press the "raise" (if the reading is too low) or "lower" (if the reading is too high) buttons until the readings are legal. These buttons are located below numbers 12 and 13 on the uppermost panel in the large silver rack on the wall (above the reel to reel machine.)

6) If the DJ leaves the studio unattended, he/she is responsible for making sure the transmitter is off. This is done by first pressing button "1" on the top row of buttons in the silver rack; next, hold the "lower" button down until the needle in the meter in the upper left corner of the rack falls from 5 to near 0.

7) The DJ is responsible for knowing how and when an interested listener may access WRMC's public file. If anyone asks to see our public file, the DJ must be as accommodating as possible. If no director or manager is in the office, the DJ may attempt to put the interested party in touch with the General Manager or Program Director. Once the DJ has helped the party contact a member of the board of directors, the party will make an appointment to see the public file during normal business hours. The public file contains all the stations correspondence with the F.C.C., public relations, and internal dealings.

*****NOTE: The F.C.C. is not some far off bunch of bureaucrats; with the Communications Act of 1996, local monitoring agencies have been established. Because there are far fewer regulations today, the F.C.C. is strictly enforcing the regulations that do remain. This will mean astronomical fines for transgressions that no student DJ or college station can afford. WRMC will not tolerate knowing transgressions of F.C.C. regulations.*****

Music: While the music played varies between each department, they all have the same goal: to expose as much new music as possible. WRMC does this not because we dislike the music that is on the radio elsewhere, but because it is on the radio elsewhere. Our listeners, by and large, are tuning in because we have the ability to play the stuff that commercial radio is not willing to play. People who wish to listen to Led Zeppelin will tune into K101; people who want to listen to Pearl Jam will tune to WEQX; people who don't want to hear that will tune into WRMC. While we do not tell our DJ's what to play, this is why we reward DJ's who play more new music with better time slots.

With so much bad new music out there, how do we know what is good? This is why we have managers for the different types of music as well as a

music director. These people spend countless hours listening to all the crapola music that arrives here so the DJ may know what is good and what isn't. Comments are almost always written on the album cover. While some may disagree with them, they give every DJ some idea of what to play. Another way to find good new music is to arrive early at your show, or even come to a board meeting at 5:00 PM on Mondays, to see what is getting played. For rock DJ's, you may check out the WRMC top 30 on our Web page or in the studio. Whatever you do, do not be afraid to take a chance with a new band. How do you think REM, the Red Hot Chili Peppers, or The Smashing Pumpkins got to where they are? It was because a few college DJ's took a chance and played their albums.

The Final musical consideration is that of consistency. While it is sometimes more fun to play a punk rock song and then a Miles Davis tune, it is very difficult for a listener to stay with a station when the pace changes that much. Similarly, most listeners will not tune in if they are unsure of what they will be hearing. The music managers are not going to tell you to play only one type of music and that's it, but, as a DJ, it is your responsibility to do what you can (within your own style) to maintain listeners.

Studio Equipment: Once you have chosen the music to be played, the real work of a DJ begins. Knowing not just what equipment to use, but how to use it best is the key to sounding good. While using the equipment for the first time may be intimidating, once you are comfortable with it you may experiment with different styles. It may take time and a little effort, but here are a few hints on how to make using the different equipment easier while sounding better.

Microphone: Although the use of a microphone may seem simple in principle, it is possibly the hardest piece of equipment in the studio to use correctly. The first thing to pay attention to is your spacing; the most common mistake is to be too close to the mic. Proper spacing means that you should be able to place your thumb on your nose and extend your pinky finger to touch the end of the mic. This will prevent many of the p-pop and breath sounds as well as prevent overloading the mic with too much volume. The next step is to make sure that you are not speaking directly into the mic. While you do not want to speak into the side of the mic, to speak directly into it will cause some breath and popping sounds to be audible. The best solution is to speak slightly across the mic, or, better yet, to have the mic pointed just below or just above your mouth. Also, do not turn the mic on with the volume up; this causes the clicking from the light to be audible. The next consideration is the volume at which you speak; to keep about the same volume while using inflection in your voice is difficult but possible with a little practice. Most of all be aware of the meters when you are on the mic; they provide the most accurate picture of your volumes. Ideally they should be between 7 and 3 while you are speaking.
Your body position should be considered also. When sitting and slouching, it is difficult for your lungs to support you breath properly; ideally, for both breath support and mic position, you should be standing when on mic. This will also make it easier to reach the other pieces in the studio so that you will not have to move away from the mic while talking to start a song (a practice which is

most annoying when heard over the air.) Finally, you need to be wearing headphones when using the mic; this will not only let you know if the mic is actually on (or if you left the last song playing,) but it will allow you to hear what you sound like and, if you are mixing behind your speaking, it will allow you to adjust the volumes.

CD's, Records, Tapes, and Cassettes: Despite the fact that each of these machines works differently, there are some principles that apply to all. First and foremost, is tightness. A show cannot sound smooth if there is dead air, even a second or two. Ideally, you should know how much time each piece of equipment takes to begin playing. For example, you need to know how much time it takes for a CD to start after you hit the start button (a really good DJ knows that if you start the song from pause, it takes only a half second to start.) Once you know this, plan for it. If you are talking into the beginning of a CD, you know that you need to talk for a half second after hitting the start button. It sounds more difficult than it is; after time, all DJ's should be able time their movements in a way that will give a seamless on-air sound. Secondly, you must be aware of the meter levels while playing something on-air. When playing music the meters should go no further than 0. If the meters go into the red, you are running the risk of damaging the equipment as well as giving your listeners nothing but distortion. With most recordings, you will be able to keep the levels above 10 and below 0; however, if you cannot, it is imperative that you keep the levels out of the red. Finally, NEVER fade out a song in the middle, unless for indecency/obscenity concerns; fading out a song is terribly unprofessional and quite aggravating for listeners.

Carts: Because there are so many different types of carts, here is a check list for each type. One general note on carts is the "OC:" part of the label. "OC:" stands for "out cue"; the words in the quote after "OC:" are the last words on the message. You need to know these so that whatever begins after the cart may be started in a way that does not leave dead air.

-PSA's: Generally, PSA's are put into stop-sets with other announcements. A stop-set is a short break in music where the DJ gives a lot of information like promo's and events calendar readings. Always talk into a PSA; NEVER go from a song into a PSA. Usually all that is necessary before a PSA stop-set is the mentioning of the last song and a reminder of the station (e.g. that was Heavy Vegetable on 91.1 WRMC Middlebury, we'll be right back.) If you are going to play a song right after a stop-set, be sure that the last cart mentions 91.1 and/or WRMC.

-ID's: These can stand alone, or the shorter ones may be used as bumps. When used as an ID at the changing of the hour, the most effective technique is to play between two songs without talking between ID and song. Bumps are used very differently; bumps are used to break up incongruent parts. For example, if you are going from a very up tempo rock song with female vocals to a slower tempo rock song with calm male vocals, a bump would make the tremendous shift less noticeable, easier to mix in, and more palatable for the listener. A bump may also be used at the end of a stop-set to lead into a song.

-PROMO/ANNOUNCEMENTS: These carts are generally used in the same way as public service announcements. On a few occasions, Promo carts may be used as bumps if they are short and end with 91.1, WRMC.

-MISC.: These carts are made especially for certain shows or situations. The rule of thumb here is to know exactly what is on the cart, how long it is, and how it is meant to be used. If you do not know the above about a cart, do not use it.

AP News Computer: Our news service is another part of the WRMC programming that sets us apart from the other stations in the area; it is extensive, no non-sense, and quick. For any DJ to not use it during a show is to neglect not only the equipment but the listener as well. It is a fairly self explanatory computer program; the only place where people have problems is the weather. When you broadcast the weather, it should be for Chittendon and Addison counties; this is found under the weather category sub-heading of "Zone Forecasts." If you are giving a forecast that splits the area up into Southern and Northern Vermont you are giving the "State Forecast," which is incorrect.

Presentation: Once you have become comfortable with the equipment and learned some of the tricks above, you will be able to perfect your own presentation style. The one thing that is always important while you are on the air is to BE ALERT. While there is no set of rules when it comes to developing an on-air personality, there are a number of things to keep in mind while on the air. The following is a list of some of the most useful things to remember in the studio.

-When you are speaking between songs, ONLY speak of the songs played or to be played. When you are going to speak other than between songs (i.e. between stop-set and song) know what you are going to say and say it in less than a minute and a half. Use the timer if you need to.
-Keep your listener informed. The average radio listener only listens for 15 minutes at a time. If you play 5 or 6 songs in a row, most people aren't going to stick around for long enough to hear who you played. A standard is to not play more than three songs in a row without announcing who they are.
-Be informed about the music you are playing. When you know about what you are playing, you will be more relaxed and the listener will be more likely to pay attention to what you say. However, you do not have to know everything about an artist and their music. A jazz DJ, for example, does not have to be a jazz musician; however, simple knowledge of an artist (i.e. the artists birthday) will give the listener something to appreciate the artist in another way.
-Pay attention to how you sound. Besides listening to yourself in the headphones, you should listen to yourself after your show. Simply taping a 10 or 15 minute portion of your show will give you an idea of your strengths and weaknesses as a DJ.
-Know who your listeners are!! We broadcast from just south of Burlington to Rutland. We have many more listeners than just the college community.

During the day the majority of our listeners are in offices; Saturday and Sunday during the day our listening audience is generally older and geared towards jazz and opera. At night we target a younger, but not necessarily a college, audience. Be aware of this as you make your musical choices. REMEMBER THIS IS NOT YOUR PERSONAL STEREO TO PLAY SONGS FOR YOUR FRIENDS. Anyone treating WRMC as such will be summarily shot.

-Prepare your listeners for the show or shows after you. If you know the DJ after you plays a different type of rock, of example, choose an artist that will blend well with their show for your last song. If you are a jazz DJ and the show after you is a rock show, prepare a short news reading or stop-set to end your show. Conversely, if you are a rock DJ following a classical show, you may need to arrive a few minutes earlier than usual to prepare a short news reading to break the flow between shows. You also need to make sure that your listeners know what else WRMC plays and at what times; obviously, this means that you must know this also.

-The vast majority of radio listeners never call the radio station to which they are listening. If you do an entire semester's worth of shows without a single call, it does not mean that nobody was ever listening. Now that you know this, you may realize how stupid it sounds to plead with people to call, or assume that if no one calls then no one is listening.

-While it is important to oblige a listener who calls in, it is just as important to cater to the many more listeners who do not call. If a caller requests a piece of music that is totally out of your format, inform them of when they can hear that type of music on WRMC and then thank them for calling.

-As part of the mission of a college, alternative radio station, we play the artists and bands that other stations will not. Usually that means lesser know and newer groups. DJ's that cater to the listeners who tune in for hard to find and new music (which is most of them) will be considered better DJ's and will have the choice time slots come the next semester.

MEMORANDUM

TO: Student Organization Presidents

FROM: Charlotte Chase
Student Activities

RE: Scheduling of Events for 1997-1998

DATE: April 28, 1997

We plan to begin preparation of next year's calendar after May 12. We would appreciate having your written requests for weekly meetings, lectures, films, and theatre production dates by May 9 so that we may work out a balanced schedule and resolve any conflicts of dates or facilities. After May 9 reservations will be made as they are received. A reservation form is attached for your convenience.

Once again, we ask that an attempt be made to schedule lectures during the fall term, in order to avoid what is often ~~an~~ over-concentration of major lectures in the spring term. Symposiums must be at least 4 weeks apart and at least 2 consecutive days.

Listed below is the College calendar for 1997-1998. Please call this office (ext. 3103) if you have any questions or if we can be of help.

1997	September	1	Fall Orientation Week Begins
		8	Fall Term Classes begin (8:15am) - monday
		26-28	Fall Family Weekend I
	October	3-5	Fall Family Weekend II
		16-17	Mid-term Recess
		25-26	Homecoming
	November	6	All College Meeting Night
		25	Thanksgiving Recess (4:15pm)
	December	1	Classes Resume (8:15am)
		6	Fall Term Classes end (12:15pm)
		8	Examination Period begins
		16	Examination Period ends; recess begins.
1998	January	5	Winter Term begins (8:15am)
		19	Martin Luther King Day
		30	Winter Term ends (4:15pm); recess begin.
		31	Celebration for Mid-year Graduates
	February	4	Spring Orientation Week Begins
		9	Spring Term Classes begin (8:15pm)
		26	Winter Carnival Recess begins (4:15pm)
	March	2	Classes Resume (8:15am)
		21	Spring Recess begins (12:15pm)
		30	Classes Resume (8:15am)
	April	16	All College Meeting Night
	May	9	Spring Classes end (12:15pm)
		11	Examination Period begins
		19	Examination Period ends
		23	Baccalaureate
		24	Commencement

MARCH 1997

NOTICE

The envelope containing the enclosed Broadcast Station Annual Employment Report form (FCC Form 395-B) has a peel-off label, which includes a facility identification number that is unique to your station. This number, unlike a station call sign, is permanently assigned to your station and will remain with the station regardless of any call sign change or change in ownership. To speed up processing of your form, please affix the label to Section I at the top of your Form 395-B when you file it with the Commission. If you are filing a combined report for an AM and FM station and have received a 395-B for each of your stations, attach both labels (one from each of the mailings you received), side-by-side to Section I of the Form 395-B.

For future reference, you may wish to make a note of the facility identification number assigned to your station, since it may eventually become a requirement in connection with the filing of other types of forms and applications with the Commission.

Thank You.

- FCC -